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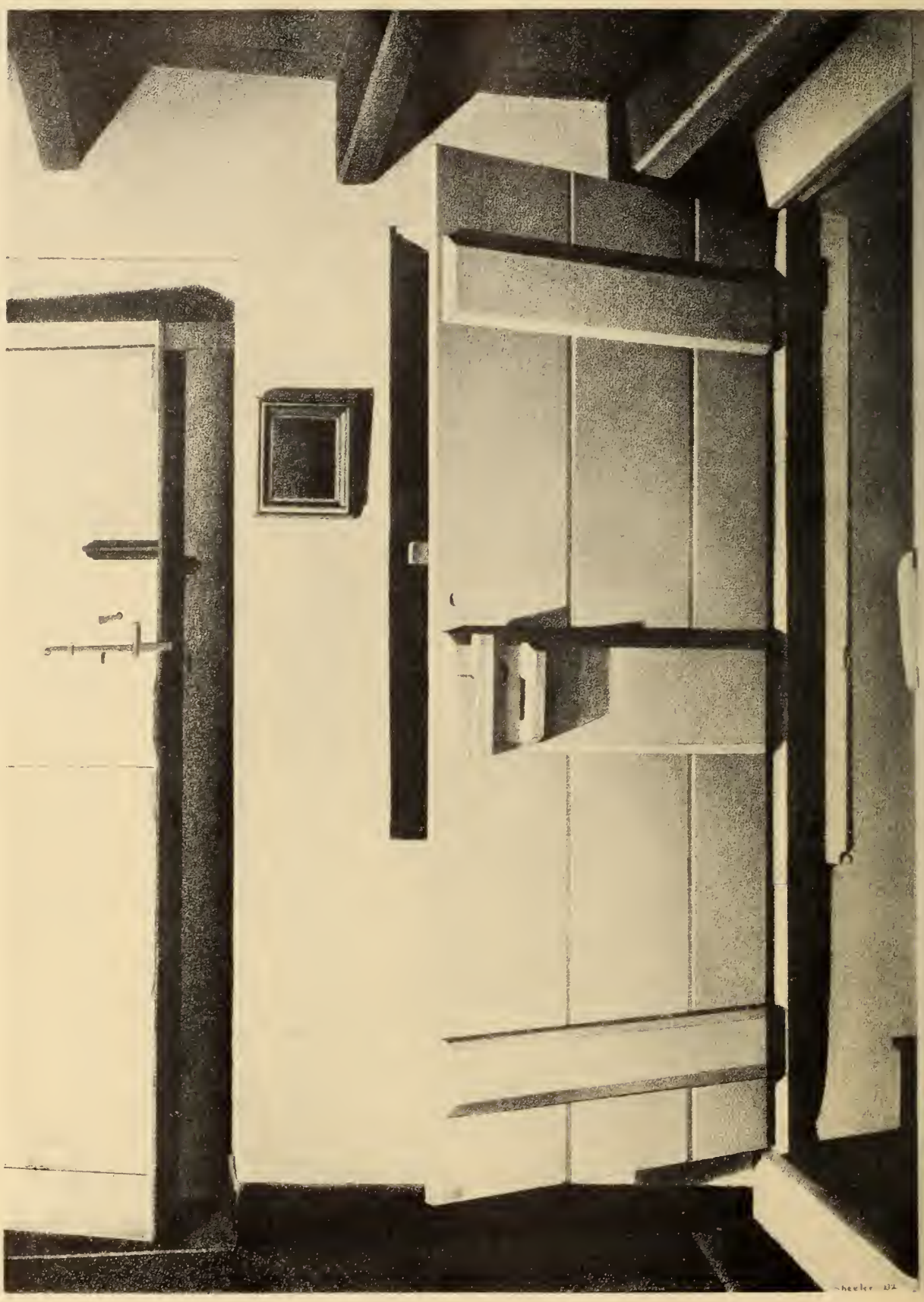

A CONTE CRAYON DRAWING BY CHARLES SHEELER

Drawings by American Artists

SELECTED & EDITED BY
NORMAN KENT

With an Introduction by
ROCKWELL KENT

NEW YORK
Watson-Guptill Publications, Inc.
1947

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Designed by Norman Kent and *printed* in the United States of America by The Gallery Press, New York City. *First Edition,* 1947.

To Diana

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Preface

Man made his mark on the cave walls of Altamira more than fifty thousand years ago—and thus there is preserved for us in these spirited mural drawings, not only a record of the animals he hunted for the sustenance his body required, but incontestable proof that the drawn line constituted man's earliest language. In this childhood of art these earliest draughtsmen first created the convention of line. As their abilities increased they added tone modeling, which supported the line and effected texture and the illusion of three-dimensional form. This is the technical equipment of draughtsmen today—line and tone.

Whether one contemplates the incomparable drawing on a Greek cylix, or a stylized Egyptian mural, or a sanguine drawing on paper by one of the Renaissance masters, the differences, dictated by racial, religious, and national custom, are less important *artistically* than the one thing which they have in common. That quality is communication. The degree of its success depends in large measure upon the perception of the artist. If his drawing gives us only a physical description of his subject it may be likened to a story which gives facts only, but if, in addition to this, his drawing communicates his personal reaction and through the agency of line and tone he is able to interpret his subject —then we may conclude his drawing has justified the time and effort expended in its making.

The drawings collected and presented here do not pretend to survey American draughtsmanship in all its phases. Such a task lies beyond its scope. It has, however, several important reasons for being. The first, and perhaps the most important, is to provide the reader with a selection of inspiring examples. For if, out of its whole content the reader finds one or more which cause him to make *better* drawings for himself and the lay reader to increase his appreciation, the book has served a good purpose. Then American art will be furthered and the editorial policy of my publisher—which has always been: to teach—can be strengthened. The second reason is to bring to the attention of Americans generally the high standards of drawings which her artists are establishing, and to quicken, if possible, greater appreciation of them. The last five years have witnessed some encouraging signs in this direction. Several annual exhibitions devoted exclusively to American drawings have been established; the dealers in art are beginning to promote drawings; and the public is, at long last, discovering that they can own an original drawing at a fraction of the cost of an oil painting. Many of the fine drawings contained in this volume languished in the artists' portfolios until the momentum I have just described brought them to light, in dealers' windows, on museum walls and, in some cases, in private homes. And speaking of the latter, is it not true

that the drawing, with its small scale and intimate character, is ideally suited to daily association in the rooms where we live?

Still another point of interest especially to students is the many media which artists use in the making of drawings. Perhaps the lead pencil is the most common tool, for besides its independent range it is often used in combination with others: pen and ink, brush and wash. In addition to these we may find, here, examples of charcoal and carbon pencil; lithographic crayon; drybrush; silverpoint; conté crayon; and others.

Manner and style have their followers, also. Some of the examples were quickly made and abide in those virtues we associate with sketch impressions. Others were builded more slowly—they bespeak different temperaments, no less important. Many have been made from posed models, but how varied are the results! Study the several drawings of nude backs; the many landscapes; the architectural subjects. Notice how some forms have been realized by line, only, while in others tone has provided color, texture, and weight.

This book could not have been compiled had it not been for the generosity of individual artists, dealers, and others who permitted these drawings to be reproduced. Countless hundreds were examined in order that the final selection should have the merit of quality and in every case be a good example of the particular artist's draughtsmanship. The following New York dealers gave the author every opportunity to achieve this end: The Downtown Gallery, C. W. Kraushaar, H. V. Allison & Company, Associated American Artists, Inc., Midtown Galleries, Kleemann Galleries, Frank K. M. Rehn, Babcock Galleries, Inc., the Metropolitan Museum of Art, as well as numerous individual artists. I am also indebted to Miss Antoinette Kraushaar for her encouragement; to numerous artist friends for their criticism of the work in progress; to Mr. Rockwell Kent for his spirited Introduction and, finally, to the publishers for their willingness to permit me time from my labors on their magazine, *American Artist,* to compile and edit this book—which I hope may be considered my tribute to the drawings by American artists.

N. K.

Mamaroneck, New York
September, 1946

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Introduction

This is a book of drawings of the world we live in and of ourselves, its people. By what miracle of expression and of understanding is a three dimensional world made real to us in two! The world we know is full of life and movement; somehow these inert pages are imbued with both. Moreover, though we know our world through the light that illumines it and by the colors that the light displays, how real a sense of light and color black and white convey! Drawing, the recreation of life through making lines in black upon a sheet of paper, is of all the graphic arts the most confined. Yet as an outlet to man's determination to achieve expression, may not that confinement give it added force? It often does. The drawings of the past masters of art, the drawings of our contemporaries, the drawings of artists always, may well be among the most moving of their works.

Relative to painting, relative to the making of prints, with all that that involves in time and labor and constraint (and by printmaking we mean the cutting of wood blocks, the etching or engraving of metal, the drawing upon the lithographic stone, the technical involvements of all the many processes), there is, in the *drawing* of pictures, an ease and a consequent freedom that lends them frequently something of the intimacy of letters, of diaries written not for publication, of music improvised, of utterances impromptu and from the heart. An artist's sketches are his private memoirs and may reveal the workings of his mind and hand toward the accomplishment of a considered end.

Or that considered end itself may be a drawing, a finished work based upon the acceptance of the restrictions of black and white, as a poet might accept the classic sonnet form, with conviction that its narrow gamut must compel a terseness, and perhaps a strength, of utterance.

Sketches and finished drawings, leaves from our artists' notebooks, studies from life and nature, cartoons for larger works, means to an end or good examples of good ends achieved: such is this book of drawings. Here is our world as men of various temperaments have seen it. Here are its people. And, since all art is a revelation of its maker, here, reader, are our artists.

Ausable Forks, New York
September 1946

ROCKWELL KENT

DRAWINGS BY AMERICAN ARTISTS

14

Drawing by VERNON HOWE BAILEY

Graphite pencil, 12 x 16 inches

This remarkable perspective drawing of Antwerp Cathedral was made in one sitting of three hours shortly before the outbreak of World War II. Only a few experienced draughtsmen would have attempted such a commission, and of this number fewer still could have produced as interpretative and colorful a drawing as this one.

16

Drawing by GIFFORD BEAL

Pen and ink and wash, 7¼ x 14⅜ inches

Gifford Beal brings to his drawing the same accent on design and form that characterizes his painting. His pen strokes are scumbled to produce mass—the whole drawing being directed to achieve this end. Notice the strong linear movements that climax in the central figure.

18

Drawing by GEORGE BELLOWS

Black conté crayon, 13¼ x 9¾ inches

In his preoccupation with design, George Bellows made dramatic use of black and white. The forceful play of angles and severe edges is everywhere evident. The excellence of his lithographs and paintings stems from his powerful draughtsmanship. This study of a violinist was made shortly before the artist's death.

20

Drawing by THOMAS BENTON

Pen and ink over a wash and pencil basis, 11½ x 8¾ inches

Benton's drawing is spontaneous and unlabored. The combination of pen-line over wash is a natural sequence for a painter of Benton's direction. His composition was his main concern—not the individual parts.

22

Drawing by ROSALIE BERKOWITZ

Charcoal, 19 x 11¼ inches

Expressive contour lines have been used to state the physical type. The restraint exercised here is a valuable lesson in itself.

24

Drawing by EUGENE BERMAN

Wash, 11¼ x 9¼ inches

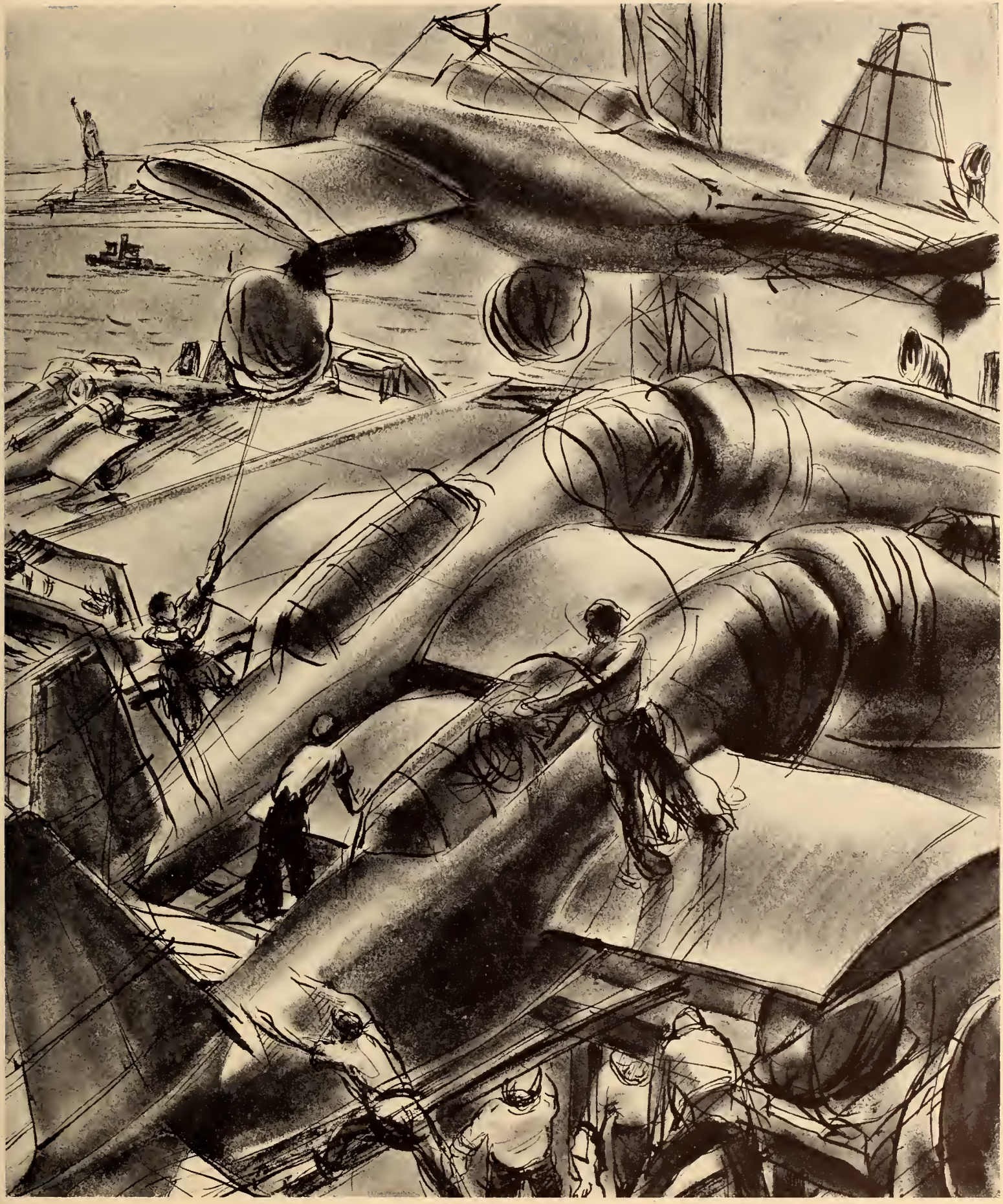
The low eye level and the dramatically placed figure combine to create a striking composition. The directness of the wash recalls a similar virtue in Oriental painting, especially among the potters.

26

Drawing by JULIEN BINFORD

Pen and ink reinforced with smudged tone from printer's ink, 11 x 7½ inches

Binford made this drawing on the spot—one of many studies preparatory to a series of paintings of New York Harbor in wartime. He tells us that the combination of pen line and rubbed tone of printer's ink helped him to make more drawings of his moving subject matter than a more orthodox procedure would have done. Form and space are well realized.



28

Drawing by ISABEL BISHOP

Pen and ink over a wash basis, 6¼ x 5⅛ inches

This simple, unaffected study is characteristic of Miss Bishop's art, with its accent on genre. Note the painter's concern for form in the pen strokes, which indicate planes and shadows. The crossed diagonals of light pencil lines would seem to indicate that the artist has used this drawing subsequently as a basis for a print or painting.

30

Drawing by ERNEST BORN

Black crayon on Italian vellum, 19 x 24 inches

Ernest Born is one of the most painter-like draughtsmen in the architectural profession. The nervous character of his line and the free handling of his shadow pattern combine to create a dramatic quality in his work. This example has warmth and personality.

VENEZIA
1912

32

Drawing by LOUIS BOSA

Lithographic crayon, 6⅛ x 8 inches

In this drawing, the artist has concerned himself with essentials, and in so doing has projected an atmospheric effect encompassing deep space. A stylus or fingernail has been used here and there to suggest additional form in the darkest passages.

L. Bosp

34

Drawing by LOUIS BOUCHE

Graphite pencil, 16 x 12½ inches

Strong, rugged form has been recorded in this drawing by a series of short, nervous strokes. Notice the rhythm of the contours made powerful by opposing movements.

LOUIS BOUCHÉ
11-7-37

36

Drawing by ANN BROCKMAN

Black chalk, 18 x 22 inches

This large impressionistic drawing by the late Ann Brockman has more the strength of a man's work than is usually associated with that of a woman. Its massing of dark and light has created a definite mood. It is from such studies as this that the artist is inspired to paint, for the forms are still elastic and suggest color.

38

Drawing by ALEXANDER BROOK

Graphite pencil, 14½ x 11 inches

Here is a case where an artist exhibits a forceful record, the virtue of which is a result of his determination to "pin down" the individual characteristics of his subject. In depicting the irregularities of the old house, Brook has accented these features and given us a colorful drawing.

40

Drawing by PAUL CADMUS

Brush drawing in gouache on a toned paper, 10 x 5½ inches

This drawing by Cadmus recalls a favorite technique of the old masters. It has been skillfully done without overworking. Observe the care with which the white lines have been drawn to produce the highlights of the forms.

42

Drawing by JOHN CARROLL

Graphite pencil on cameo paper, 8 x 17 inches

Long, sinuous lines, supported by a slight tone, have produced an effect of complete relaxation. The drawing is very characteristic of Carroll's elongated figures.

John Carroll

44

Drawing by HOWARD COOK

Pen and ink over a wash basis, 17½ x 12 inches

This is one of Howard Cook's spirited drawings made while serving as a combat artist in the Pacific theatre. This artist never permits his respect for nature to bog down his rendering of artistic form. The drawing, while a complete and independent statement, might easily be an inspiration for an easel picture or mural decoration.

HOWARD COOK
RENOVA
1943

46

Drawing by JON CORBINO

Charcoal on a toned paper, 23 x 34 inches

This drawing by Corbino was made at the time that the artist was drawing considerable inspiration and direction from Géricault and Delacroix. Counter-movements of horses and riders have been well handled. Tensions have been accentuated by modeling.

48

Drawing by DEAN CORNWELL

Carbon pencil, 14½ x 20½ inches

This is a study for a mural decoration, which accounts for the insistent line. The models were posed in the nude and the costumes added from period fashion plates. See how expertly the oblique movement of the three principal figures has been counterbalanced by the arcs which begin at the lower right, and culminate in the small seated figure.

50

Drawing by JOHN E. COSTIGAN

Lithographic crayon, 20 x 10 inches

This drawing, made at top speed, reveals Costigan's concern for character and movement. All else has been sacrificed to set down this transient pose of mother and child.

52

Drawing by RUSSELL COWLES

Charcoal, 14½ x 20⅜ inches

Natural forms have been conventionalized in this drawing, but not at the expense of good form. Much has been achieved with little.

54

Drawing by RAYMOND CREEKMORE

Lithographic crayon, $10\frac{1}{4}$ x $8\frac{3}{8}$ inches

This drawing was made from life when the artist was in China before the war. The profile, beginning at the hairline and continuing to the upper lip, was indicated first by the flat of the crayon—the balance of the drawing was related to this initial form. This approach demands absolute control.

56

Drawing by ALFRED CRIMI

Charcoal on detail paper, 84 x 69 inches

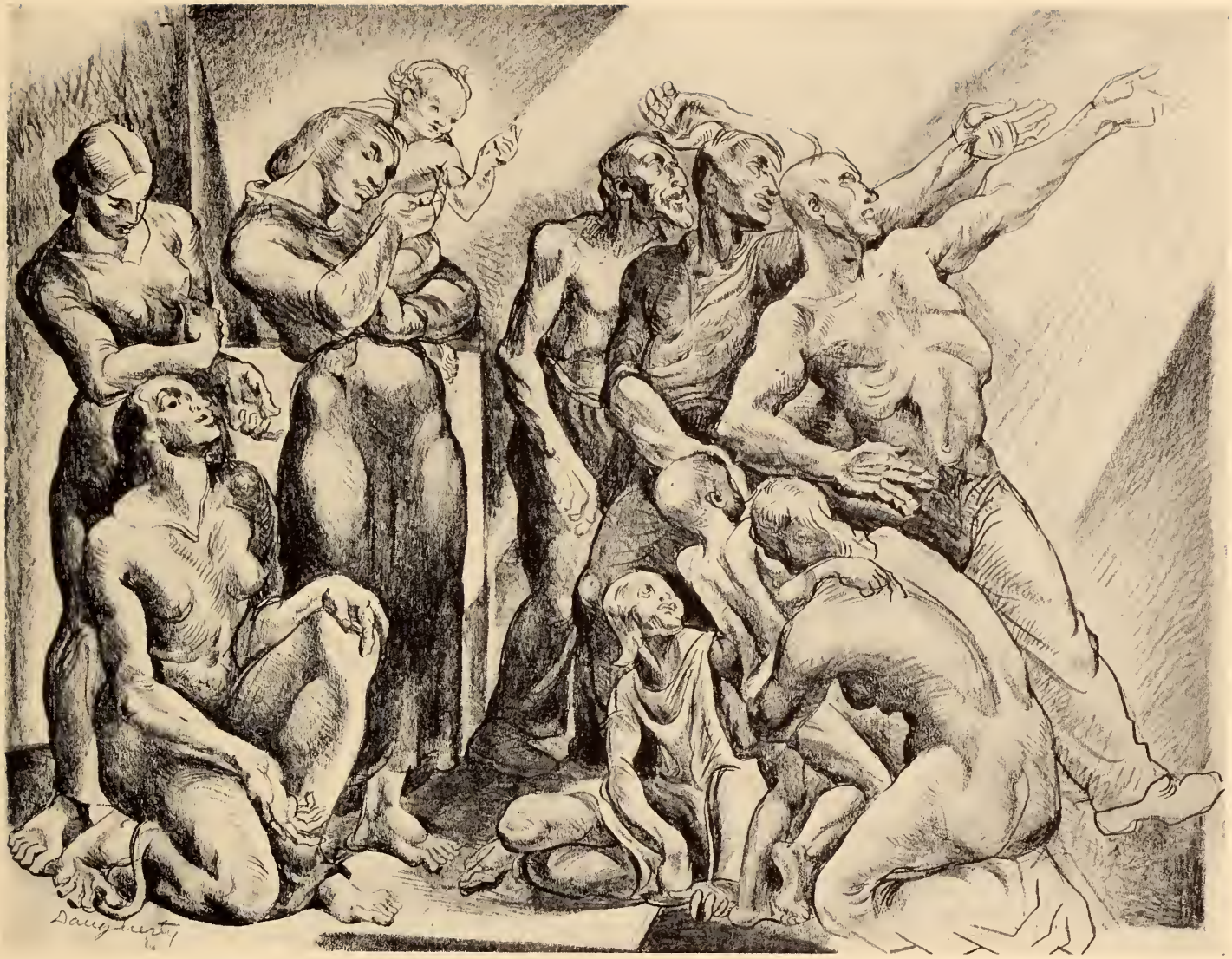
This is one of a series of cartoons for a fresco by Crimi. Notice the beautiful, rhythmic forms that interplay through the drapery, and the gesturing poses of the figures. This drawing by Crimi is one of the most masterly in the entire book, in its searching realization of form; its high standard of monumental character. The figures are more than life-size.

58

Drawing by JAMES DAUGHERTY

Graphite pencil, 16 x 22 inches

Daugherty's composition—built up on an abstract basis of opposing linear movements that weave in and out, as well as laterally—is the result of careful planning. A lifelong study of the baroque masters, particularly Michelangelo and El Greco, has provided the artist with a remarkable feeling for form in space.



60

Drawing by GUY PENE DU BOIS

Pen and ink, 14½ x 11 inches

It is not often these days that one finds a draughtsman with the skill and patience to make a drawing like this one. Especially noteworthy are the surface modeling and the deft handling of reflected light.

62

Drawing by CARL ERICKSON

Carbon pencil, 16 x 12⅝ inches

Erickson is one of the very few illustrators included in this volume, and the reason for his presence is his simple, expressive line. Before this fine result was obtained many other drawings of the subject were made and discarded.

Eric

64

Drawing by DEAN FAUSETT

Silverpoint on cameo paper, 12⅞ x 6⅜ inches

Silverpoint is an unusual medium, seldom encountered. Fausett has produced a striking study in which the rhythm of line has become the dominant characteristic. The artist, proficient in many mediums, is a thoroughgoing student of the masters.

66

Drawing by KARL FREE

Graphite pencil, 15 x 9 inches

The artist has exploited the languorous pose of his model by subtle surface modeling, supported by contours that have an uninterrupted flow.

68

Drawing by WILLIAM GLACKENS

Carbon pencil, tempera and wash, 8⅝ x 12⅜ inches

One of the most admirable traits of the drawings and illustrations by William Glackens was his mastery of characterization. All too often, draughtsmen impress us with their skill but fail to make it serve anything beyond an exercise. Glackens combined a human understanding of people with an amazing ability in drawing and composition. Study this illustration and see how the artist has caused the eye of the observer to travel easily from one figure to another—and in that passage, to stimulate the imagination through the attitudes and facial expressions of his characters.

70

Drawing by DOUGLAS W. GORSLINE

Pen and ink, 14½ x 10¼ inches

Gorsline has found his types on city streets. Universalizing his subjects, yet placing individual figures related to other contemporary subject matter is a commission for only the most observing artist. This drawing reveals a fine handling of line used to produce solid forms through the agency of tone.

NO
PARKING
HERE
D.W. GORSLINE

72

Drawing by GEORGE GROSZ

Graphite pencil on charcoal paper, 19 x 15 inches

In taking advantage of the "tooth" of his paper, Grosz has managed a subtle drawing by building his "color" slowly, and using line sparingly. It is as much a portrait of the inner man as it is a description of his physical features—a difficult achievement.

74

Drawing by GEORGE (POP) HART

Pen and ink, and graphite pencil, 7¾ x 9½ inches

Animated figures, often verging on caricature, and recruited from the rank and file for his art, place Pop Hart among the humanitarians of American art. Here we see a typical Hart sketch. The homely lines are full of character and spirit: the pencil tone has effected a lively chiaroscuro. Even the sway and motion of the vehicle has been suggested. It is from such evidence as this that we can trace a small body of American artists to the interpretive masters of the past.

76

Drawing by JOHN E. HELIKER

Pen and ink, and drybrush, 6¾ x 8 inches

Comparison of this ink drawing with other more orthodox ones throughout the book places an accent on the inventive powers of Heliker. By using delicate pen strokes, to which he has added drybrush passages, he has built up an engaging composition. Though the figures are static, the movement of other elements in his design keeps the whole from monotony.

78

Drawing by EUGENE HIGGINS

Wash, 11¾ x 8¾ inches

Elsewhere in this volume we have commented on the virtue of universality. When we look at this drawing by Eugene Higgins, we see a portrait of poverty. The figure could have been found in Old Testament days, in Rembrandt's Holland or Goya's Spain—or he might be standing today, on a corner in your home town!

Eugene Higgins

80

Drawing by LARS HOFTRUP

Lithographic crayon on cameo paper, 18 x 24½ inches

Every stroke of the artist's crayon has contributed here to creating a plastic design. Nature has not been copied; she has served only as an impetus to a creative effort. Observe that all of the lines and tones have been made by the flat of the crayon used in a calligraphic manner.

123175

82

Drawing by LEE JACKSON

Lithographic crayon, 9 x 12 inches

Ponderous and agitated forms are made to move along in this drawing, as the eye follows a series of sharply accented contours. The surface has a shimmering quality consistent with the subject matter. It is a painter's performance in pencil.

Lee Jackson
1940

84

Drawing by HENRY G. KELLER

Red and black chalk, 16 x 9⅝ inches

A drawing by one of America's finest figure draughtsmen. Simultaneously this work has power and subtlety. The tone modeling, which is masterful, is equalled by the artistic restraint of the final accents.

86

Drawing by ROCKWELL KENT
Graphite pencil, 11¼ x 8⅝ inches

In Rockwell Kent's book, "Salamina," he wrote about a little Eskimo girl named Justina. This is her portrait. With a marked economy of line and a few deft touches of rubbed tone the artist has achieved a convincing study. Further, it provides us with a facet of Kent's work, little known even to his numerous followers.

88

Drawing by EMIL J. KOSA, JR.

Carbon pencil, 11 x 9 inches

A rich pattern of black and white which has created an illusion of middle tone gives this drawing by Kosa an extremely personal touch.

AUTO
NIGHT

90

Drawing by LEON KROLL

Charcoal on a gesso ground, 20 x 17 inches

The reflective mood of Kroll's model in lingerie has been caught in this silvery rendering by one of America's most respected painters.

92

Drawing by RICHARD LAHEY

Wash over a pencil basis, 13 x 16¼ inches

The difficult problem of middle distance has been successfully solved here by subordinating detail to a linear movement that begins at the left and carries the eye through the plain, over the bridge, and up the mountain roadway. How many landscapists confronted by such a scene would never have gotten us over that bridge!

94

Drawing by ALLEN LEWIS

Brush and ink, $4\frac{1}{2}$ x $10\frac{3}{8}$ inches

Drawing on a fertile imagination, Allen Lewis has created a dramatic and symbolic decoration. Underlying the subject matter is a strong abstract design. This is characteristic of all of Mr. Lewis' graphic art, and accounts in no small measure for his success as a book illustrator and printmaker.

96

Drawing by JEAN LIBERTE

Black chalk, 11 x 16 inches

The reclining figure has always presented a challenging problem for the draughtsman. This artist has so posed his model that the curved movement, beginning at the elbow on the left, and passing through the head to the wrist of the right arm, successfully balances the upper arc of the hip contour. In addition to the design, the drawing is spontaneous and lively.

98

Drawing by CHARLES LOCKE

Graphite pencil over wash, 11⅝ x 14⅜ inches

The compositions of Charles Locke are as solid and satisfying as those of the masters whom he emulates. His ability to make many details fit into a large, dynamic scheme was never plainer than in this handsome example.

100

Drawing by GEORGE LUKS

Lithographic crayon, 8 x 5¾ inches

George Luks learned to draw essentials with lightning speed in the beginning of his career when he served Philadelphia newspapers as an artist-reporter. This small masterpiece, with its rhythms and tensions, its rich modeling and bravura, has summed up the color, excitement and speed of polo.

Yorge Lobs
1913

102

Drawing by REGINALD MARSH

Pen and ink over a wash basis, 10 x 8 inches

Miss Fourteenth Street, curvaceous and pert, is on her way to lunch. As a not too gentle satirist, Reginald Marsh has made capital of the teeming life that swarms in and out of office buildings and department stores within a stone's throw of his New York studio. This drawing is a typical example of his robust style.

Reginald MARSH 44

104

Drawing by FLETCHER MARTIN

Carbon pencil, 10 x 8 inches

The drawing of this half-blind Arab boy was made while the artist was "on assignment" for Life *in North Africa. The repetition of lines which mark the contours reveals how concerned Martin was with design and structure.*

Fletcher Martin
Casablanca

106

Drawing by JAMES McBEY

Turkey quill pen and Chinese ink, and wash, 8¼ x 13 inches

James McBey enjoys an international reputation as one of the greatest etchers of our time. Invariably he makes his drawings with a flexible turkey quill which he fashions himself. It is from rich shorthand notes such as this that many of his great plates have been evolved. The freely written character of his expressive line, that causes the observer to "read" his drawings through suggestion rather than elaboration, is the key to his mastery. See with what economy McBey has effected an illusion of space and distance—how with a few lines he has produced his water plane.

108

Drawing by HENRY LEE McFEE

Graphite pencil, 17 x 19¾ inches

To those who are familiar with the carefully constructed forms that characterize the painting of Henry Lee McFee, this drawing will seem a wholly consistent study. Many painters, we regret to say, make very indifferent drawings, either as separate works or preliminaries to their paintings. Without resorting to extremes of value range, McFee has created a design composed of forms as solid as those of Chardin or Cézanne. The illusion of space and weight has been achieved through the agency of tones, meticulously built up by a system of cross-hatched lines. Here is a pencil technique beautifully adapted to the purposes of the painter—whose final work in color, following such a study as McFee's, could not help but be a better painting.

110

Drawing by WILLIAM McNULTY

Brush and ink, and sepia wash, 8½ x 11½ inches

So very often the artist, in search of a subject, passes up common scenes like this one. Why? From the clutter of this market stall, McNulty has selected the essential forms and recorded them in an unaffected fashion. Three simple values were all he used. Weight and substance and character dominate this drawing.

BEST
MEAT

112

Drawing by ROBERT PHILIPP

Turkey quill pen and ink, and wash, 13 x 10 inches

The freely drawn character of the line in this drawing by Philipp is, on the one hand, due to the confidence of the draughtsman and, on the other, to the flexible quill he has used. Long practice has given him remarkable control of this sensitive medium. The wash supports the line but does not obtrude on it.

114

Drawing by HENRY C. PITZ

Charcoal on tracing paper, 11½ x 15 inches

In this sprightly study for a lithograph, Pitz has concerned himself mainly with a dramatic arrangement. Tracing paper does not lend itself to a finished charcoal rendering—therefore, the artist was not tempted to go beyond a sketch treatment. Such a method continues the creative process on the stone, instead of the more usual practice of merely translating a finished drawing on paper in the print process.

116

Drawing by OGDEN PLEISSNER

Pencil, quill pen and ink, drybrush, sepia watercolor wash, with traces of monastral blue, on buff paper, 13 x 18 inches

The ability of this artist to seize upon the dramatic results of destructive forces, and at the same time to record accurately the subjects before him, places his recent drawings and watercolors among the best of commissioned war art. Out of confusion and debris, Pleissner has evolved an artistic *order. Harmony of line and mass substitute for chaos.*

118

Drawing by HENRY VARNUM POOR

Pen and ink over a wash basis, 10 x 6¾ inches

The drawings of nudes throughout this volume provide the reader with ample proof that there are many valid ways of drawing the female form. It takes a master, however, to use a heavy line like this and produce a result so full of movement and rhythm, and one which in no sense detracts from the grace of contour.

120

Drawing by DORIS ROSENTHAL

Lithographic crayon, 24 x 17 inches

Doris Rosenthal has developed a simple, direct fashion of drawing which serves her purpose admirably. Especially noteworthy are the deft patches of tone that define planes and produce modeling.

Jules Rosenthal
Guatemala

122

Drawing by ANDREE RUELLAN

Carbon pencil and stump, 11½ x 16¼ inches

The subtle touches of tone augmenting the line give this drawing in monochrome considerable color. Notice how important the inanimate objects become in creating a setting for the principals. How easily such a drawing could have been overworked!

124

Drawing by ANTONIO SALEMME

Pen and ink, 12½ x 16½ inches

Start drawing directly with a fine pen and do not stop until you have completed a rendering like this one which we have reproduced. If your result is as sensitive and fine as Salemme's, you do not need to study his drawing further—otherwise, you can turn to it again and again, with profit.

Antonio Salemme

126

Drawing by HENRY E. SCHNAKENBERG

Pen and ink, and wash, $9\frac{1}{2}$ x $11\frac{1}{4}$ inches

Many artists might have been attracted to the forms presented by this subject, but few could have realized the space design as clearly as Schnakenberg has done. The firmness of the modeling rivals similar drawings by Cézanne.

128

Drawing by EVERETT SHINN

Graphite pencil on bond paper, 8 x 6 inches

If the name at the bottom of this drawing had been cut off, how many of our readers would question it had we assigned it to the hand of Fragonard? Why, says Shinn, do so many artists content themselves with billowy nudes when the world abounds in long-legged graceful models like this one?

EVERETT SHINN 912

130

Drawing by JOHN SLOAN

Lithographic crayon, brush and ink, 24 x 17 inches

John Sloan's contribution to American art, like others of "The Eight" represented here—Glackens, Luks and Shinn—has been rich. In the "passing parade" these men found their subjects and, whether they worked in the studio from sketches or memory, their work has that forthrightness which we recognize as peculiarly American. The costumes seem dated, but the attitudes and expressions of these two characters are timeless. It is a great drawing made thirty-three years ago for The Masses.

John Sloan '13

132

Drawing by JACOB GETLAR SMITH

Pen and sepia ink, 15 x 8 inches

The remarkable control of the delicate pen line used here with such precision ranks this with the most technically accomplished among the figure drawings in the book. Notice how often the pen has been lifted in making these contours, and yet how flowing and rhythmical are the forms.

Jacob Gellar Smith

134

Drawing by RAPHAEL SOYER

Pen and ink with wash accents, 16 x 9 inches

Attention is directed here to the character of the pen lines used by the artist to delineate form. Observe how much tension and bodily vigor have been achieved by these free, flowing lines.

RAPHAEL
SOYER

136

Drawing by EUGENE SPEICHER

Graphite pencil, 13¾ x 7¼ inches

Quality in a work of art bears no relation to size, medium, manner or subject. Therefore, the field of drawing offers the incipient collector an opportunity to acquire an original at a nominal price, and, in the case of Speicher, an example of his art which possesses the same integrity and grace found in his painting.

Eugene Speicher

138

Drawing by MAURICE STERNE

Black chalk, 8¼ x 5¼ inches

The accented straight lines which Sterne has used in making this drawing emphasize the angular cadence of his model's movement. It is a characteristic example of an artist whose painting and drawing have been influenced by his forceful sculpture.

140

Drawing by PETER TAKAL

Pen and ink, 15 x 12 inches

No one but the artist knows exactly what goes on here, but in its own league it is as fine a drawing technically as many of the more orthodox. The lines themselves are full of character and the overall composition has been sensitively arranged.

142

Drawing by FREDERIC TAUBES

Bistre chalk, 22 x 18 inches

Taubes disclaims the academic as vehemently as he does extreme modernism. In this example, however, he pays considerable tribute to the orthodoxy of good solid drawing which reared him, artistically. Graphically, it is a whole lesson in the color that can be found in drapery form.

144

Drawing by ROGER VERNAM

Lithographic crayon, 9 x 7 inches

The ability to record composure in a drawing is as important a skill as that one used to show movement. Observe how the loose, easy lines Vernam has drawn contribute to this effect. The smudged tone assists in realizing a solid form.

146

Drawing by ARMAND WARGNY

Carbon pencil, 14¼ x 20¾ inches

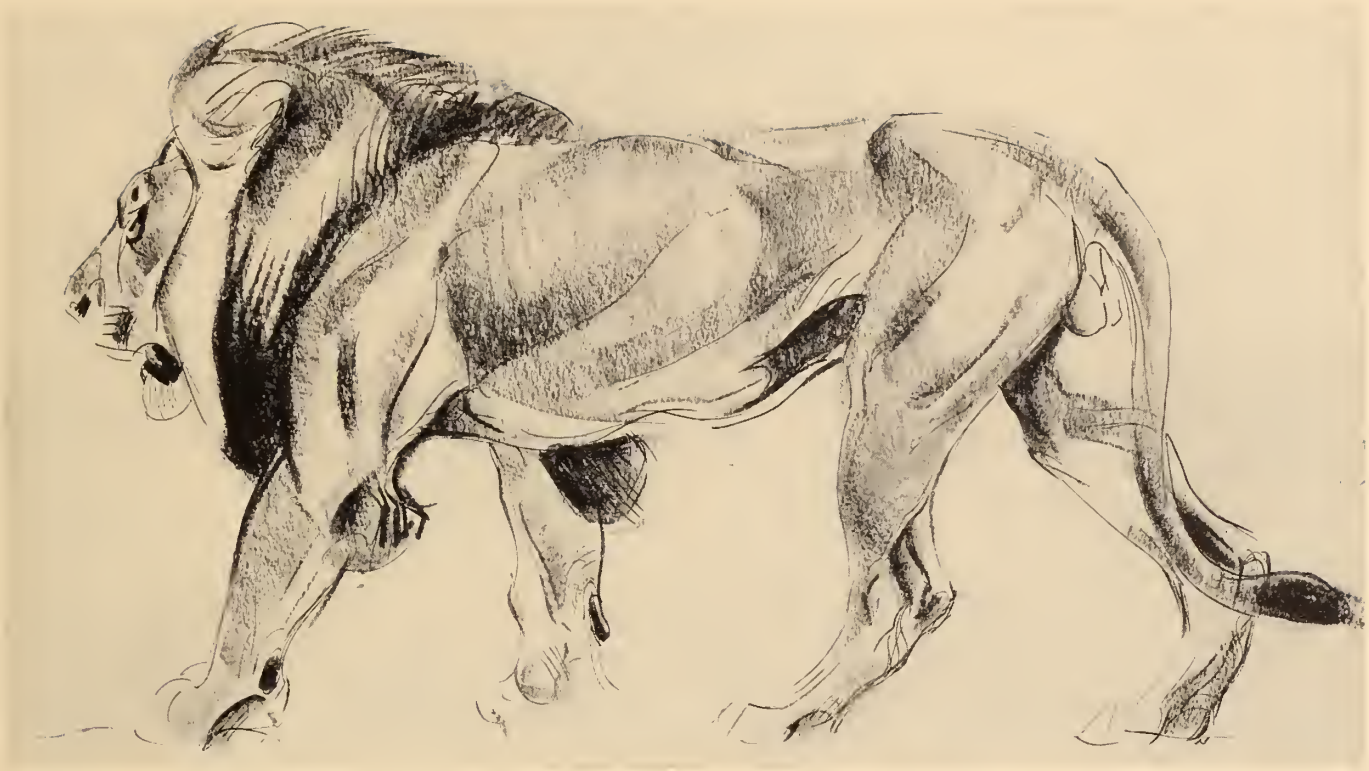
Out of the mass of material before him, Wargny so organized the rhythm of his basic linear pattern that only a suggestion of detail was necessary to convey an impression of the whole scene. Note the spiral forms that lead the eye left and right, and in and around the pictorial center of this composition.

148

Drawing by CLEMENT WEISBECKER

Pen and ink, and conté crayon, 8 x 14 inches

The powerful physique of this king of beasts has been convincingly set down in this direct rendering. The pen drawing was made first, after which the tone was added by using squared sticks of conté crayon. Only an artist fully experienced in animal anatomy could have made this drawing.



150

Drawing by STOW WENGENROTH

Drybrush on illustration board, 22 x 18 inches

Stow Wengenroth tells us that he begins a drawing like this directly with his brush, without any pencil underlay, and sitting out of doors before his subject. His first lines are made with a tone so slight that they are hardly perceptible. Gradually, as the main forms are blocked in and details added, darker values are indicated until, at the last, the densest darks are set down. It is a painstaking job, but rewarding, in that such a performance precedes all of his fine lithographs.

152

Drawing by ESTHER WILLIAMS

Pen and ink, and sepia wash, 9¾ x 14¾ inches

This freely wrought landscape which recalls similar directions and manner of some of the masters—notably Lorrain and Constable—is admirable in its atmospheric quality. The virtue of making drawings of this kind lies mainly in the suggestions it conveys, both to the beholder and to the draughtsman.

154

Drawing by SOL WILSON

Charcoal, 18 x 24 inches

Vigor alone is not enough to make a compelling drawing, but when ruggedness is foiled by subtle tones, as in this case, the result is a worthy one. The repetition of pyramidal shapes in the rocks creates a strong design interest.

156

Drawing by GEORGE WRIGHT

Carbon pencil on cameo paper, 12 x 9¼ inches

A special flair for the mellowness of old architecture has given the graphic work of George Wright a romantic character. To this attraction he has added the illustrator's sixth sense of making a scene live in the imagination of the beholder. Are you, who stand in the room, not drawn to the railing—also to look down and see what is going on in the street below? Try to anaylze by what means the artist has accomplished this compulsion.

158

Drawing by MAHONRI YOUNG

Charcoal, 20 x 14 inches

An unusual pose coupled with a low eye level formed the basis for a monumental figure drawing. All over its surface we see the authoritative touch of this experienced artist, who is both a sculptor and a painter.

mahonri

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